

CHASING

BY

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P. Q. Phan, Director of Thesis

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CHASING

Instrumentation

Piccolo

Flute I, II

Oboe I, II

English Horn

Clarinet in B flat I, II

Bass Clarinet in B flat

Bassoon I, II

Contrabassoon

Horn in F I, II, III, IV

Trumpet in C I, II, III

Trombone I, II

Bass Trombone

Tuba

Timpani

Percussion I : 2 Cowbells, Bass Drum, Crush Cymbal

Percussion II : Marimba, Tenor Drum, 5 Tom-toms

Harp

Violin I

Violin II

Viola

Cello

Double Bass (with C extension)

Duration: Ca. 6 minutes

## Program Notes

*Chasing* for orchestra is about the action between the chaser and the chased. It has three part form with two contrasting ideas, chasing and relaxation. The beginning section of this piece sounds like a starting gun in a running race. Its harmonic language consists of overlapping tonal materials (major and minor triad chords) and they start to disperse and diffuse through the section. After the fast running, there is a brief pause for the relaxation and preparation. It might be for taking time to catch one's breath before the coming race. In this section, the very linear flute solo sounds like it tries to arrive on the main pitch (G flat), however it fails to achieve the goal. After this preparation, another section of chasing begins with the fragment of beginning material. In this section, the polymeter is used to enhance the sense of velocity (3/4 and 6/8). At the same time, the pitch and melody line are contributing to this by focusing on its main pitch, E, although they never arrive at their main goal, pitch E. The chasing becomes more intense through the modification and development, and the final section of this piece depicts the end of the chasing. The pitches derived from the previous triad chords are now completely dispersed finally. The ending of chasing will be a great achievement and fulfilling experience after a fierce chasing for the chaser, while it is the time of execution for the one being trailed by the chaser.

*Chasing* is composed and dedicated to P. Q. Phan, a great composer and professor who has helped me to compose my own music with musical and emotional support and made me a better musician in every way.



dedicated to P. Q. Phan



## CHASING

**$\frac{3}{4}$  Vivace, lively and fast  $\text{♩}=152$**

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This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including woodwinds, brass, strings, and percussion. The page is numbered 10 and 15, indicating it is a multi-measure rest page. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings (e.g., *f*, *mf*, *ff*). The score is organized into systems, with each system containing staves for different instrument groups. The page is numbered 10 and 15, indicating it is a multi-measure rest page. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings (e.g., *f*, *mf*, *ff*). The score is organized into systems, with each system containing staves for different instrument groups.

20

25

Picc. *f/mf*

Fl. 1 *f/mf*

Fl. 2 *f/mf*

Ob. 1 *ff*

Ob. 2 *f*

Eng. Hn. *f*

Cl. 1 *f/mf*

Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *f*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *f*

Hn. 4 *f*

C.Tpt. 1 *f marcato*

C.Tpt. 2 *f marcato*

C.Tpt. 3 *f*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *f*

Tba. *f*

Marimba

Perc. 2 *f*

Hp. *f*

25

Vln. I *f*

Vln. II *f*

Vla. *f marcato*

Vcl. *f marcato*

Db. *f*

30 5/4 3/4 35 G.P. 2/4

Picc. *f* 3 *ff* 3 3 3 *f* *ff* *ff*

Fl. 1 *ff* 3 *ff* 3 3 3 *f* *ff* *ff*

Fl. 2 3 *ff* 3 3 3 *f* *ff* *ff*

Ob. 1 *mf* *mf* *f* *ff*

Ob. 2 *mf* *f* *ff*

Eng. Hn. *mf* *f* *ff*

Cl. 1 *ff* 3 *ff* 3 3 3 *f* *ff*

Cl. 2 3 *ff* 3 3 3 *f* *ff*

B. Cl. *ff* 3 3 3 *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Cbsn. *f* *ff*

Hn. 1 *f* *ff* G.P.

Hn. 2 *f* *ff*

Hn. 3 *f* *ff*

Hn. 4 *f* *ff*

C.Tpt. 1 *f* *ff*

C.Tpt. 2 *f* *ff*

C.Tpt. 3 *f* *ff*

Tbn. 1 *mf* *f* *ff*

Tbn. 2 *f* *mf* *f* *ff*

B. Tbn. *f* *ff*

Tba. *f* *ff*

30 5/4 3/4 35 G.P. 2/4

Timp. *f* *mf* *p rub.* *ff*

Perc. 1 Cowbell *mf* *f* *f* *ff*

Perc. 2 Mar. *f* *ff*

Hp. *f* *ff*

30 5/4 3/4 35 G.P. 2/4

Vln. I *f* *ff* *ff*

Vln. II *ff* 3 *ff* 3 3 3 *f* *ff* *ff*

Vla. *ff* 3 *f* *ff* *ff*

Vc. *ff* 3 *f marcato* *ff* *ff*

Db. *f* *f* *ff* *ff*

The image displays a page from a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is written in 2/4 time, with a tempo marking of "Molto Andate" and a metronome marking of 69. The page is numbered 40, 45, and 50.

The instruments and their parts include:

- Fl. 1 (Flute 1): Solo, freely (45), pp (50), pp (55).
- Fl. 2 (Flute 2): pp (50), pp (55).
- Vln. I (Violin I): con sordino, sul tasto (50), gliss. (50).
- Vln. II (Violin II): con sordino, sul tasto (50), gliss. (50).
- Vc. (Viola): con sordino, sul tasto (50), pp (50).
- Db. (Double Bass): con sordino, sul tasto (50), pp (50).
- Picc. (Piccolo): mf (55), mf (55).
- Bsn. 1 (Basset Horn 1): pp (55), pp (55).
- Bsn. 2 (Basset Horn 2): pp (55), pp (55).
- Cbsn. (Contrabassoon): mf (55), sempre pp (55).
- Hp. (Harp): mf (55), sempre pp (55).

The score includes various musical notations such as notes, rests, dynamics (p, pp, f, sf), and tempo markings (Molto Andate). The page is numbered 40, 45, and 50.



65  $\frac{3}{4}$   $\frac{2}{4}$  70

Fl. 1 *ppp*

Eng. Hn.

Cl. 1 *p*

Cl. 2 *pp* *p*

B. Cl. *mf*

Bsn. 1 *mf* *p* *mp*

Bsn. 2 *mf* *mf*

Hn. 1 *pp*

Hn. 2 *pp*

Perc. 2 65  $\frac{3}{4}$   $\frac{2}{4}$  70 *ppp*

Hp. *mp*

Vln. II 65  $\frac{3}{4}$   $\frac{2}{4}$  70

Vla. *pp* con sordino, sul pont. *pp*

Vc. *f* sul pont. *pp* con sordino, sul pont. *pp*

div. 3 *f* con sordino, sul pont. *pp*

Db. *pp* *p*

75  $\frac{3}{4}$   $\frac{2}{4}$

Picc. *f* *furioso*

Fl. 1 *f* *pp*

Cl. 1 *p* *mf* *pp* *f*

Cl. 2 *mf* *pp* *f*

B. Cl. *fpp*

Bsn. 1 *pp* *f*

Bsn. 2 *pp* *morendo* *f*

C.Tpt. 1 *with straight mute* *f*

C.Tpt. 2 *with straight mute* *mp* *fp*

C.Tpt. 3 *mp* *f*

Tba. *ppp*

75  $\frac{3}{4}$   $\frac{2}{4}$  75  $\frac{3}{4}$   $\frac{2}{4}$

Hp. *mp*

Vln. II *tutti senza sordino, arco* *fpp*

Vla. *tutti senza sordino, arco* *fpp*

Vc. *tutti senza sordino* *f*

Db. *tutti senza sordino* *f*





[illegible]

105

Vln. I

Vln. II

Viola

Vcllo

Vc.

Db.

tutti







135

Picc. *f* *3* *5* *f legato* *3* *5* *f* *3*

Fl. 1 *f* *3* *5* *f legato* *3* *5* *f* *3*

Fl. 2 *ff* *f legato* *3* *5* *f* *3*

Ob. 1 *f* *3* *5* *f* *3* *5* *f* *3*

Ob. 2 *f* *3* *5* *f* *3* *5* *f* *3*

Cl. 1 *mf* *3* *5* *f* *3* *5* *f* *3*

Cl. 2 *mf* *3* *5* *f* *3* *5* *f* *3*

B. Cl. *f* *3* *5* *f* *3* *5* *f* *3*

Bsn. 1 *mf* *3* *5* *f* *3* *5* *f* *3*

Bsn. 2 *mf* *3* *5* *f* *3* *5* *f* *3*

Cbsn. *f* *3* *5* *f* *3* *5* *f* *3*

Hn. 1 *fp* *mf* *f* *f* *3* *5* *f* *3*

Hn. 2 *fp* *mf* *f* *f* *3* *5* *f* *3*

Hn. 3 *mf* *f* *f* *3* *5* *f* *3*

Hn. 4 *mf* *f* *f* *3* *5* *f* *3*

C.Tpt. 1 *mf* *f* *f* *3* *5* *f* *3*

C.Tpt. 2 *mf* *f* *f* *3* *5* *f* *3*

C.Tpt. 3 *mf* *f* *f* *3* *5* *f* *3*

Tbn. 1 *fp* *mf* *fp* *f* *3* *5* *f* *3*

Tbn. 2 *fp* *mf* *fp* *f* *3* *5* *f* *3*

B. Tbn. *fp* *mf* *fp* *f* *3* *5* *f* *3*

Tba. *mf* *f* *f* *3* *5* *f* *3*

135

Vln. I *f* *3* *5* *f* *3* *5* *f* *3*

Vln. II *ff* *3* *5* *f* *3* *5* *f* *3*

Vla. *ff* *3* *5* *f* *3* *5* *f* *3*

Vc. *ff* *3* *5* *f* *3* *5* *f* *3*

Db. *f* *3* *5* *f* *3* *5* *f* *3*



140

Picc. *f* *ff*

Fl. 1 *f* *mf* *mp* *ff*

Fl. 2 *f* *mf* *mp* *ff*

Ob. 1 *f* *mf* *mp* *ff*

Ob. 2 *f* *mf* *mp* *ff*

Eng. Hn. *f*

Cl. 1 *f* *mf* *mp* *ff*

Cl. 2 *f* *mf* *mp* *ff*

B. Cl. *pp* *f*

Bsn. 1 *pp* *f*

Bsn. 2 *f*

Cbsn. *f*

Hn. 1 *mf* *ff*

Hn. 2 *mf* *ff*

Hn. 3 *mf*

Hn. 4 *mf*

C.Tpt. 1 *mp* *f*

C.Tpt. 2 *mp* *f*

C.Tpt. 3 *mp* *f*

Tbn. 1 *ff* *f*

Tbn. 2 *ff* *f*

B. Tbn. *ff* *f*

Tba. *fp* *f*

Bass Drum *ff*

140

140

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

145

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C.Tpt. 1

C.Tpt. 2

C.Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tbu.

145

4/4

3/4

Crush cymbal

145

4/4

3/4

Vln. I

Vln. II

Vla.

Vc.

Db.

3/4 150 155

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Cl. 1 Cl. 2 B. Cl. Bsn. 1 Bsn. 2 Cbsn. Hn. 1 Hn. 2 Hn. 3 Hn. 4 C.Tpt. 1 C.Tpt. 2 C.Tpt. 3 Tbn. 1 Tbn. 2 B. Tbn. Tba. Timp. Perc. 1 Hp. Vln. I Vln. II Vla. Vc. Db.

*sempre f* *mp sempre* *f* *mf* *f* *fp* *ff* *sempre ff, risoluto* *sempre f*

Cowbell

Tempo I ♩=152

158 160

2/4

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Tempo I ♩=152

158 160

2/4

Timp.

Perc. 1

Perc. 2

Tempo I ♩=152

158 160

2/4

Vln. I

Vln. II

Vla.

Ve.

Db.



3/4 175 2/4 5/8 180 2/4

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C.Tpt. 1

C.Tpt. 2

C.Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Perc. 2

3/4 (Mar.) 175 2/4 5/8 180 2/4

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

